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AUTHOR Ratliff, Gerald Lee
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ABSTRACT

Noting that stagefright has been the subject of intensive analysis and subjected to almost every conceivable test or measurement without revealing either its "cause" or its "cure," this paper presents vocal exercises to help combat the performance malady. After listing four principles concerning the nature of stagefright (it is not a pathological defect; even seasoned performers suffer from stagefright on occasion; it may be a learned behavior; and it can be a positive experience), the paper discusses the elements of the ideal performance model, including voice and body use and strategies suitable to the nature of the speaking occasion. It then describes a number of exercises for opening the throat, regulating breathing, modulating and exploiting the voice, and tuning vocal quality to resemble the timbre of musical instruments in conjunction with the mood or tone of the speech. (HTH)

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Combating Stagefright: Selected Vocal Exercises

Gerald Lee Ratliff

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Combating Stagefright: Selected Vocal Exercises

Gerald Lee Ratliff
Montclair State College

> "Any beginner is apt to have 'buck fever' the first time. What you need is not courage, but nerve control, cool headedness. This you can get only by actual practice. It is very largely a matter of habit, in the sense of repeated exercise of will power. If you have the right stuff, you will grow stronger and stronger with each exercise of it."
>
> ---Theodore Roosevelt

There are many popular theories related to the study of stagefright, and just as many personal opinions on ways to deal with stagefright. It has been examined in depth by psychologists, who view it as a "mental state of apprehension." It has been studied by performance teachers and artists, who view it as a "physical state of bodily anxiety." It has been reviewed by clinical researchers, who portray it as an "emotional state of fear." In all cases, stagefright has been the subject of intensive analysis and subject to almost every conceivable test or measurement without revealing either its "cause" or its "cure." Now, hopefully, the following pages of selected vocal exercises will finally shed some creative light on specific strategies to help combat this dreadful performance malady.

Stagefright is not difficult to describe because we have all experienced its basic symptoms in public performance. It generally manifests itself in nervousness and anxiety that affects our voice, our body, and our emotions. It is a discomforting and puzzling trauma that makes us doubt our ability to communicate or to perform in public. With experience, however, we should learn how to "combat" and "defeat" stagefright.

The first and most important principle to learn about stagefright is that it is not a pathological defect in our personality. It does not indicate that we are inferior, inept, or incompetent in the performance situation. Quite the contrary, stagefright is a universal and quite natural symptom of our nervousness and apprehension when anticipating the performance situation. A second important principle to learn about stagefright is that even the most seasoned performers continue to experience minor degrees of tension and anxiety when facing an audience. A third important principle to learn about stagefright is that it may be a learned behavior, resulting from unpleasant or negative events early in our lives that make us dread performing or appearing before an audience. A fourth, and final, important principle to learn about stagefright is that it can be a positive experience that gives our performance vitality and animation when "harnessed."

PERFORMANCE MODEL

The ideal performance model includes a voice that is pleasant and resonant, and a body that is relaxed and flexible. Think of the performance situation as an "art form," where you demonstrate and exhibit your creative and professional skills in communication with an audience. Your performance model is your "self-portrait," a very finely etched oral and visual picture of self-confidence, poise, and accomplishment.

Consider every public situation, whether it is an oral report, an address, a social meeting, or a lecture as an occasion to combat stagefright, and to develop performance skills that

lead to effective one-to-one communication between you and the audience. Actively seek to participate in activities that enhance your vitality and animation, and actively seek events that give you first-hand experience in public speaking, debating, acting, or reading aloud. Practice your conversational skills frequently by auditioning for plays, delivering speeches, or announcing and broadcasting for radio and television. The more you can actively participate in performance situations the easier it will be for you to exhibit a relaxed, competent, and mature portrait of self-confidence and poise.

Your personal performance model should also include informal conversations with others, preparing a brief oral report, or presenting a video-tape interview. These activities place you in a "non-threatening" situation before an audience and increase your awareness of what is involved---and expected---in any public performance. As preliminary exercises in public performance, these speech activities should promote your self-confidence and poise in presenting yourself to others.

Since improvement in any performance situation must proceed on some generally accepted principles, you should take a personal inventory of your behavior and personality under stress and strain. Begin where the more experienced performers have begun: with an intensive analysis of those peculiar facial expressions or gestures that arise when you feel insecure; with an evaluation of those distracting bodily actions that result when you are nervous; and with a survey of obtrusive habits, like scratching your head or blinking your eyes, when you are feeling awkward or

embarrased. Once you have become aware of your "predictable" performance reactions, you should be able to eliminate---or at least control---these distracting personal mannerisms and enhance your image as a confident and capable performer.

One way to gain a better understanding of what is involved in behavior and personality self-analysis to combat stagefright is to approach any performance situation as if you were the "actor" playing a role in the play. All performers have a great deal in common with the actor in the initial preparation of "scoring" a role for public performance, and you would be well-advised to pay careful attention to how the actor "charts" the vocal and physical demands of a role before the final performance in front of the audience.

The actor begins to prepare for the role by exploring the dimensions of the character and its relationship to the entire script. The actor analyzes the script to determine the character's thoughts and feelings in a selected scene, and discovers the character's motivation in relationship to others in the scene . In addition, the actor • details the opportunities for movement or interaction with the audience • searches for the bodily gestures and actions that will allow the character to communicate ideas or emotions • and assumes a positive mental attitude that is concerned with "sharing" the character with the audience, while at the same time adjusting and anticipating potential audience reactions.

In the execution of this carefully planned rehearsal period, the actor has actually begun to assume the role of the character.

In the creative process of analysis of the script, vocal and physical adjustment, and communicative attitude the actor has actually cultivated the poise and self-confidence necessary to perform before a "live" audience. In addition, the actor has begun to integrate individual behavior and personality traits into a three-dimensional portrait of the "person/actor? that adds vitality and believability to the stage characterization.

You can profit from the actor's example if you approach the performance situation with the same dedication and thorough preparation that distinguishes remarkable and memorable theatrical portrayals. Analyze your script---whether it's a play, speech, or news report---with the same intensity that the actor review's the character's lines of dialogue. Know precisely what you want to say, and the feeling with which you wish to say it. Note the opportunities for movement and audience participation, and explore the possibilities for bodily gestures and actions that give some strength and force to your thoughts and feelings. Anticipate audience reactions and be prepared to make adjustments in your performance. If you cultivate the actor's keen sense of communication with the audience your performance will suggest self-confidence and poise.

Also, follow the lead of the actor by eliminating distracting mannerisms and personal habits in performance that suggest your anxiety and nervousness. Incorporate all the positive bahavior and personality traits that your self-analysis has suggested are key ingredients in your own individual style of performance. When you are able to distinguish between the "distracting" and the

"artful" in performance, you will soon discover that the basic skills of communication become so dynamic and expressive that the audience will respond with admiration and respect because you are poised and relaxed. To begin to cultivate these performance skills, you should now pay particular attention to the vocal exercises included to become a regular part of your own individual rehearsal technique.

VOCAL MODEL

The primary rool of performance is an expressive voice. This instrument provides the clues necessary to suggest a meaningful character, a dynamic speech, or an informative newscast. The vocal instrument should be "tuned" in regularly scheduled practice sessions so that it is free from tension and anxiety. The following vocal exercises are presented to help you explore the range of voice needed to express yourself accurately and creatively, and should be followed in the "sequence" given to help construct a performance routine that builds on increasingly complex vocal techniques to lessen stress-and-strain in performance. As you complete each exercise, try to incorporate those basic principles that seem to work best for you. Soon, you will discover that you have devised original and creative exercises of your own to help combat the demon stagefright!

OPEN YOUR THROAT

No performer can afford the luxury of sloppy or slurred

speech in the public performance situation. Although there are many possible sources of faculty speech in performance---ranging from physical or psychological trauma to poor role-model imitations developed during childhood---knowing and understanding the correct production of sounds in performance is the first step toward vocal improvement. It is important, therefore, that you review the process of "resonation" in performance. Resonation refers to the amplification and enrichment of sound as it passes along the vocal folds, and it is resonation which gives your vocal performance its flexibility and dimension.

Begin the first part of the exercise by locating your larynx ("voice box") in order to feel the isolated vibrations produced by the vocal folds when forming specific sounds. Place the tips of your fingers lightly on your Adam's apple as you voice the letters b, p, and d. Do you feel the vibrations produced? Now voice the following words as you notice the vibrations produced by the vocal folds: "baby," "pretty," "devil," "bought," "present," and "daring."

Then place the tips of your fingers lightly on your Adam's apple as you voice the letters t, v, z, f, and s. What differences in vibration do you feel now? When you can distinguish the vibrations that result from each of the letters above, voice the following words as distinctly as possible: "team," "vicar," "zoo," "final," "sure," "total," "victory," "zest," "flame," and "simple." Now explore the vibrations produced by voicing the vowel sounds a, e, i, o, and u. What vocal differences do you notice now?

By "opening your throat" to produce the vibration needed to

produce the vibration needed to express each letter, you should have noticed the quality of resonance that gives vitality and meaning to vocal performance. When the resonating cavities are "open" and "flexible," your speech sounds become amplified and vibrant in performance. To clearly understand the need for resonation in performance, pinch your nose closed and "hum" the following phrase: "Now is the time for all good men to come to the aid of their country." Do you notice the obstruction caused when the nasal cavity is "closed"? This often results in the nasal "twang" of performers who are not able to resonate correctly under stress or strain.

Now, set your teeth tightly together and repeat the following quotation from William Congreve's THE MOURNING BRIDE: "Heaven has no rage like love to hatred turned." Do you notice the obstruction caused when the teeth are tightly set together and the jaw is inflexible? This often results in the "tight lip" of performers who are extremely nervous in performance. In order to cultivate the "open throat" and the "relaxed jaw" necessary for resonant sound production, sing the following selection from Gwendolyn Brooks' WE REAL COOL poem to feel your resonant vibrations. Note where your individual vibrations fall on the musical scale, and then repeat the exercise by humming the same selection. What differences do you notice now in your resonant vibrations?

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

When you are confident that your throat is "open" and your jaw is "relaxed," recite the following excerpt from William Shakespeare's JULIUS CAESAR as you relate as many vowel and consonant sounds as possible to the musical scale. Keep your mouth open, and resonate as fully and completely as possible without producing tension in your jaw.

Remember March, the ides of March, remember!
Did not great Julius bleed for justice's sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world,
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors,
For so much trash as may be grasped thus?---
I'd rather be a dog and bay the moon
Than such a Roman!

THE BREATHING MACHINE

A responsive vocal mechanism requires that the performer have expressive variety in pitch, rate, and volume; and that the performer also lessen the tension and strain that hinders an effective speaking voice. One way to approach the problem of achieving both vocal variety in pitch, rate, and volume---and also achieving a relaxed "vocal tone"---is to understand the

process of correct breathing. Understanding correct breathing techniques will also help you develop a vocal mechanism that is effective and efficient in producing meaningful sound.

Begin the exploration of the "breathing machine" by lying down on a flat, hard surface. Place your hands on the abdomen and breathe slowly. As you breathe slowly, make sure that the abdomen rises and falls during the process of inhalation and exhalation. Relax, and continue to breathe slowly until you can coordinate the rise and fall of the abdomen with the intake and out-take of breath that accompanies inhalation and exhalation. When you are confident that the abdomen is rising and falling with each inhalation and exhalation, rise and stand in a relaxed position. Now repeat the process of inhalation and exhalation, making sure that you "push out" the breath as you slowly inhale.

Now, inhale as deeply as possible without straining yourself and hold the abdominal muscles firmly in place as you count slowly to 15. Do not relax the abdominal muscles until you have reached the count of 15, and then repeat this part of the exercise until you can hold the count of inhalation to 20, and then 25, and finally, 30.

When you are confident that you can count to 30 without undue tension or stress on the abdominal muscles, inhale in the "upper" regions of the chest only. Hold the inhalation for a count of 30, and then slowly release the air in a "hissing" sound. Prolong the hissing until you have completely emptied the abdominal cavity. Repeat this process of inhaling, holding,

and releasing until you can prolong your personal count to 40.

Conclude the exercise by standing in a relaxed posture and inhaling as deeply as possible as you voice the following phrase in one breath: "Now is the time for all good men to come to the aid of their country."

When you are able to sustain your breath for longer periods of time, repeat the following excerpt from William Shakespeare's A MIDSUMMER NIGHT'S DREAM with special care to "inhale," "hold," and "release":

> If we offend, it is without good will
> That you should think we come not to offend,
> But with good will. To show our simple skill,
> That is the true beginning of our end.
> Consider then, we come but in despite.
> Our true intent is all for your delight,
> We are not here. That you should here repent you,
> The actors are at hand; and by their show
> You shall know all that you are like to know.

THE 'FOUND' VOICE

The manner in which you use your voice may well mean the difference between merely saying "words" and engaging in meaningful "dialogue" with the audience. To formulate ideas and concepts to communicate, to portray a three-dimensional character, and to accurately interpret the news are just preludes to effective performance. There must also be "vocal orchestration" that allows you to interpret the logic of a speech, the theme of a dramatic monologue, or the context of a radio/television editorial.

A listener does not immediately "hear" ideas, concepts, supporting materials, documentation, language, characterization,

or even depth of emotion. Rather, a listener's initial response---favorable or not---is to your vocal "sounds." These sounds are the result of individual voice "quality," "pitch," "rate," "volume," "inflection," and "articulation." As a consequence, you should be consciously aware that the vocal mechanism does much more than merely transform a sound into an audible transmission of recognized words or language symbols. It also permits you to "highlight" meaning, focus attention, and direct listener impressions of your performance. For this reason, it is important to pay careful attention to the vocal attributes responsible for a meaningful interpretation in performance, and to make a personal checklist of your present vocal strengths and weaknesses.

To explore the individual properties of vocal sound in general---and to introduce the principle of "special effects" that you may create with the voice---collect a variety of random objects that are capable of "conducting" and "amplifying" the human voice. Examples of found objects that may be used might include • cardboard tubes • garden hoses •vacuum cleaner attachments • megaphones • plastic jugs • mouth mufflers • scuba masks • paper bags • soda cans • or tea bags. Begin the vocal exercise by uding the individual objects to make a "noise." Then attempt to produce a "word" using the found object as a mouthpiece. Conclude the first part of the exercise by attempting to voice a "complete sentence" or a "witty quotation" with the found object.

For example, your complete sentence or witty quotation might include Mark Twain's humorous suggestion that "familiarity breeds contempt, and children"; George Moore's sober reflection that

"after all, there is but one race---humanity"; or the familiar phrase "Turn off the juice when not in use." Popular nonsense rhymes like "Peter Piper picked a peck of pickeled peppers" are also fun sentences. Other sources might include the wise sayings of Benjamin Franklin, popular song lyrics, familiar book titles, or well-known lines of dialogue from William Shakespeare.

After you have demonstrated each object and voiced an appropriate sentence of quotation, repeat the exercise without the found object. Try to duplicate the sound produced by the found object with your natural voice, so that a series of "special effects" is created. Repetitive use of found objects should give your voice added dimension and lessen the tendency to "tense up" in performance. When you are confident that you have achieved a marked degree of improved vocal variety using found objects, recite the following passage from George Bernard Shaw's SAINT JOAN with as many of your newly-acquired "special effects" as possible.

> Do not think you can frighten me by telling me that I am alone. France is alone; and God is alone: and what is my loneliness before the loneliness of my country and my God? I see now that the loneliness of God is His strength: what would He be if He listened to your jealous little counsels? Well, my loneliness shall be my strength too. It is better to be alone with God. His friendship will not fail me, nor His counsel, nor His love. His friendship will keep me well. In His strength I will dare, and dare, and dare, until I die.

VOCAL GYMNASTICS!

The excitement of interest that your performance brings to

a listener may be enhanced if you acquaint yourself with the vocal gymnastics that help to gain attention and promote animation in your presentation. Potential avenues for self-improvement in your vocal tone include your ability to • listen to sharpen your ear for changes in vocal quality • cultivate a "vocal vocabulary" of tones and shades of meaning • maintain adequate breath support to avoid strain on the voice • speaking at the optimum level of pitch using a comfortable rate • develop a responsiveness in the voice by speaking with animation and emotional honesty • and the ability to produce vowel sounds that are crisp and clear.

Practical application of the following voice exercises should help you to achieve a marked degree of improvement in your vocal gymnastics, and should also help you to promote self-confidence and poise in performance. Approach each exercise with intensity, making sure that you actively work to free the throat, mouth, and nose of any tension that might interfere with your development of tonal variation and flexibility.

A. JUMPING JAW: Tocultivate a relaxed jaw in performance that will enable you to speak fluently and clearly, let your head fall slowly toward your chest. Rotate your head up and down, keeping the jaw relaxed. Slowly roll your head toward the right and then toward the left, making a semi-circle with your head motions. Now relax and place your hands on your cheekbones as you slowly lift your head upward, keeping the jaw relaxed and motionless. When your head is finally lifted, the jaw should "sag" open. With the jaw relaxed and open, repeat the following phrases moving only the tip of your tongue: da-da-da-da, de-de-de-de, la-la-la-la, and le-le-le-le. Repeat this part of the exercise 10 times, or until your jaw begins to tense.

B. DEEP THROAT: To cultivate an "open throat" in performance that will enable you to speak in a relaxed and conversational tone, "yawn" deeply as you take deep, sustained breaths for

a count of 20. Slowly exhale after the count of 20 and repeat the following phrases as you relax your jaw to voice to vowels that are "rounded" and "full": da-da-da-da, de-de-de-de, da-da-da-damp, de-de-de-deep, le-le-le-le, la-la-la-la, le-le-le-leap, la-la-la-lamp. Now repeat this part of the exercise 10 times, increasing your volume with each repetition.

C. LOOSE LIPS: To cultivate flexible lips in performance that will enable you to speak distinctly and precisely, open your mouth widely to form an "O." Keep your tongue flat in your mouth as you rest the tip of your tongue at the ridge of your lower teeth. Alternating your lips from a small "O" to a large "O", repeat the following phrases in short bursts of breath: oh-oh-oh-oh, ah-ah-ah-ah, mo-mo-mo-mo, and no-no-no-no. Repeat this part of the exercise 10 times, keeping your lips rounded and your tongue flat.

D. TRILLING TONGUE: To cultivate a tongue that "trills" d's, t's, and ing's in performance that will enable you to speak fluidly and flexibly, slowly arch your tongue toward the roof of your mouth as you rapidly repeat the following phrases: d-d-d-d-don't, t-t-t-t-teeth, and s-s-s-sing. Now "trill" the following phrases as you emphasize each d, t, and ing as precisely as possible: dentist, don't, teacher, laughing, tight, disappoint, running, and distant. Repeat this part of the exercise 10 times, arching your tongue to pronounce words correctly. When you have completed the first part of the vocal gymnastics exercise, you should have a relaxed and vibrant jaw, throat, lips, and tongue.

You are now ready to voice the following selection from Louise Saunders' POOR MADDALENA free of vocal tension and strain. As you recite this excerpt pay particular attention to the way your throat and mouth change "shape" and "size" to form sound, and strive to keep your breathing natural and relaxed. When you are able to perform the excerpt with a "jumping jaw," "deep throat," "loose lips," and "trilling tongue" you have explored a meaningful performance blueprint for vocal variety.

I see a great heap of gold, mountain-high. Men are crawling over it, clutching it, and slipping down. At its base there is a dark crowd of people, scrambling, fighting, grabbing one another. But near the top there

are not so many. They climb more easily. I see a temple with shadowy columns reaching to the sky, but it is empty---no, not quite. Just then I saw a man leave the temple and join the others at the mountain of gold. And look---there goes another. He is running---and another! Yes, but there are still men left in the temple. I can see them now. Listen, they are singing. Oh, what music! Do you hear?

A SYMPHONY OF VOCAL SOUND

The development of your vocal instrument should be as precise and disciplined as the fine tuning of a musical instrument, and you should cultivate a voice that has the range and the tone of a classical woodwind. In orchestrating a vocal instrument that produces a symphony of well-modulated and appropriately amplified sounds, you should familiarize yourself with a variety of musical instruments that produce vibrations similar to the human voice.

Begin this exercise by recording brief 2-3 minute excerpts that feature the following instruments: violin, brass, horn, oboe, harp, and trumphet. As you listen to the recorded excerpts, review the basic vocal characteristics of "pitch," "rate," and "volume." Make a personal checklist of the general characteristics associated with musical instruments in terms of speed, range, tempo, and tone. Compare your musical checklist with your vocal checklist in terms of the speed, range, tempo, and tone of the voice when "pitch," "rate," and "volume" are involved. When you are confident that you have isolated the similarities in musical and vocal instruments, recite each of the following selections as the musical instrument suggested. Record each of your recitations and then compare them with the

original musical recording that begins the exercise.

"The Violin Voice"

They're all gone now, and there isn't anything more the sea can do to me. I'll have no call to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other.

from RIDERS TO THE SEA, by John Synge

"The Brass Horn Voice"

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding---
Riding---riding---
The highwayman came riding, up to the old inn-door.

from THE HIGHWAYMAN, by Alfred Noyes

"The Oboe Voice"

Love isn't a white bosom and a full pink mouth and silver blonde hair and black lace stockings and peaches and champagne and a stack of Frank Sinatra records--- but don't knock it. Love isn't even a 150-carat ruby heart---but for God's sake don't send it back. Love isn't the Taj Mahal by moonlight with Warren Beatty--- not unless he stops off first at Jerry the Barber's. No, love isn't all it's cracked up to me; but until they crack up something better there's nothing like having a crack at it. Will you turn out the lights, please?

from LOVE ISN'T, by Suzy

"The Harp Voice"

When in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends' possess'd,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least,

Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising,
From sullen earth sings hymns at heaven's gate,
For thy sweet love rememb'red such wealth brings,
That then I scorn to change my state with kings.

from SONNET XXIX, by William Shakespeare

"The Trumpet Voice"

Just keep straight. Keep your desk straight, keep your paper clips straight, keep your notebook straight keep your nose straight keep your eyes straight keep your tie on straight keep your head on straight keep your wife on straight keep your life on straight!

from THE NOONDAY UNDERGROUND, by Tom Wolfe

WITH A SONG IN MY HEART

In cultivating avoice that is not strident or tense in performance, it is necessary to have a range of vocal variety that gives the voice a distinctly pleasing quality capable of promoting listener attention and interest. One of the best approaches to develop a dynamic vocal quality is to "sing" lines of dialogue or narration. The value of singing---even if you are not a singer!--- is that it encourages your voice to experience different "pitch" levels, different "rate" changes, and different "volume" ranges. If you are to appear "vocally fit," you should vary the speed of your voice, the loudness or softness of your voice, and the highness or lowness of your voice. Singing encourages you to incporporate sound effects---like rhythm, tonality, and phrasing---into the voice as a means of expressing a lyrical thought. Singing alsc promotes a distinctly individual tone in your voice as you seek to convey musical

thoughts in terms of tempo, inflection, and duration of sound produced.

As you approach the following exercise, concentrate on the musical quality of your voice. Especially be aware of your own ability to convey the wide range of pitch from "low" to "medium" to "high"; and your own ability to convey the distinct speeds of the voice from "slow" to "medium" to "fast." If you concentrate on the musical nature of the voice to express yourself, your voice will be colorful and expressive; and there will be less obvious tension or anxiety in your normal, conversational tone of speaking.

FIRST, energetically carry on an argument with an imaginary friend by singing your feelings of rage and despair to the tune of a popular disco song. SECOND, forcefully appeal to an imaginary supervisor who doubts your honesty by singing your feelings of sincerity and trustworthiness to the tune of a country-and-western song. THIRD, eagerly approach an imaginary policeman about directions to a favorite nightclub by singing your feelings of confusion and chaos to the tune of a current rock-and-roll song. FOURTH, shyly seek out an imaginary physician by singing your feelings of hurt and humiliation to the tune of a classical song. FIFTH, happily search for an imaginary benefactor who has bequeathed you $50,000 by singing your feelings of joy and jubilation to the tune of a popular punk song.

In all of your "singing" approaches to dialogue and narration, make sure that your voice has expressed variety in pitch, rate, and quality. Also make sure that you have achieved a marked

distinction in loudness and softness of vocal tone. You should have also experienced sufficient variety in the speed of your voice as well. When confident that you have sufficiently animated your voice with vocal variety, and achieved the suggested mood expressed in each of the five initial singing suggestions, turn your attention to the dialogue included below from Sophocles' OEDIPUS THE KING.

As you read the excerpt determine the mood or attitude of the character based upon the dialogue spoken. Determine at least 3 lines that need variety in rate to express the desired mood or attitude. Determine at least 3 lines that need variety in pitch to express the desired mood or attitude. Determine at least 10 individual words that need vocal variety in terms of inflection to express the desired mood or attitude. Now, "sing" the selected lines of dialogue to highlight the variety in pitch, rate, and quality that best express the thought of the character. When you are confident that you have completed this part of the exercise satisfactorily, repeat the entire process involved and "tape" record your performance effort as a model of good vocal variety.

That what is done was not done for the best
Seek not to teach me; counsel me no more.
I know not how I could have gone to Hades
And with these eyes have looked upon my
father
Or on my mother; such things have I done
To them, death is no worthy punishment.

Or could I look for pleasure in the sight
Of my own children, born as they were born?
Never! No pleasure there, for eyes of mine,
Nor in this city, nor its battlements
Nor sacred images. From these---ah, miserable!

I, the most nobly born of any Theban
Am banned for ever by my own decree
That the defiler should be driven forth,
The man accursed of Heaven and Laius' house.
Was I to find such taint in me, and then
With level eyes to look them in the face?
Nay more: if for my ears I could have built
Some dam to stay the flood of sound, that I
Might lose both sight and hearing, and seal up
My wretched body---that I would have done.
How good to dwell beyond the reach of pain!